

CORO  
I FAGIOLINI

## EDITIONS

### **BENEVOLI** *Missa Tu es Petrus*

Ed. Robert Hollingworth & Brian Clark, available from [www.primalamusica.com](http://www.primalamusica.com)

### **PALESTRINA** *Tu es Petrus*

Ed. Lewis Jones

### **GRAZIANI** *Motets*

From *Bonifazio Graziani, Motets for 2-6 Voices, Op.1*

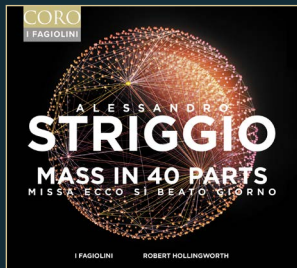
Ed. Lars Berglund. Recent Researches in the Music of the Baroque Era, vol.173.  
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CORO  
I FAGIOLINI

**ORAZIO BENEVOLI**  
**MASS FOR FOUR CHOIRS**  
GRAZIANI | PALESTRINA

# MISSA TU ES PETRUS

COR16199



## **ALESSANDRO STRIGGIO**

Mass in 40 parts

Missa Ecco sì beato giorno

I Fagiolini's award-winning 2011 recording of Striggio's long-lost Mass in 40 Parts remains a trailblazing account of this Renaissance epic. Remastered for CORO, it is complemented by Tallis' *Spem in alium* which it is said to have inspired. Eight further works by Striggio are also included.

COR16201

**I FAGIOLINI**  
ROBERT HOLLINGWORTH

The 17th century is surely the most interesting musical period to go rooting around in. While the 16th and 18th centuries are generally more stylistically uniform, in the mid-17th century you never know what you're going to find. Yet digging up another 'undiscovered masterpiece' does require quality control. Some music is better left in libraries, falling out of use with good reason; Orazio Benevoli's *Missa Tu es Petrus* mass is quite spectacularly *not* one of those pieces.

At the recording sessions, the performers were amazed by its bravura, its invention and drama – and its very significant demands on them! This was also true of the motets by Benevoli's Roman contemporary, Bonifazio Graziani. These miniatures go further than Monteverdi in some ways but have a similar intensity. We hope you enjoy discovering them.

Robert Hollingworth

## Track Listing

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1	Giovanni Pierluigi da PALESTRINA (1525-94)	<i>Tu es Petrus a6</i>	6.06
2	Orazio BENEVOLI (1605-72)	<i>Missa Tu es Petrus – Kyrie</i>	5.08
3	BENEVOLI	<i>Missa Tu es Petrus – Gloria</i>	8.05
4	Bonifazio GRAZIANI (1604/5-64)	<i>Domine, ne in furore tuo</i>	5.34
5	BENEVOLI	<i>Missa Tu es Petrus – Credo</i>	12.44
6	GRAZIANI	<i>Venite gentes</i>	4.32
7	BENEVOLI	<i>Missa Tu es Petrus – Sanctus</i>	2.07
8	BENEVOLI	<i>Missa Tu es Petrus – Agnus Dei</i>	2.11
9	GRAZIANI	<i>Ad mensam dulcissimi</i>	6.51
10	GRAZIANI	<i>Justus ut palma</i>	5.21
		Total Running Time	58.43

## I FAGIOLINI

Robert Hollingworth – director

Julia Doyle, Rebecca Lea – *soprano*

Martha McLorinan, Luthien Brackett – *mezzo-soprano*

Nicholas Mulroy, Christopher Bowen, Thomas Herford, Matthew Long – *high tenor*

Sam Gilliatt, Eoghan Desmond, Stuart O'Hara, Greg Skidmore – *baritone*

Frederick Long, Ben Rowarth, David Valsamidis, Charles Gibbs – *bass*

Aileen Henry – *harp*

Eligio Quinteiro – *chitarraone*

Catherine Pierron, David Roblou – *organ*

## THE CITY MUSICK

Richard Thomas – *cornett*

Martyn Sanderson – *trombone*

Naomi Burrell – *violin*

Christopher Suckling – *bass violin*

Rebecca Austen-Brown – *recorder*

William Lyons – *bass dulcian*

### Organs

3 stop by Klop, Garderen, NL 2019

2 stop by Klop, Garderen, NL 2016

Supplied by Bexley Harpsichords Ltd and tuned by  
Edmund Pickering to quarter-comma meantone at A440

## PALESTRINA

### *Tu es Petrus*

RL MMc / JD LB / NM TH / GS ML / SH BR / CG DV

## BENEVOLI

### *Missa Tu es Petrus*

Choir 1: JD NM SG FL

Choir 2: RL + RT (cornett) / CB / ED / BR + MS (trombone)

Choir 3: LB + NB (violin) / TH / SoH / DV + CS (bass violin)

Choir 4: MMcL + RAB (recorder) / ML / GS / CG + WL (bass dulcian)

Continuo 1: CP AH

Continuo 2: DR EQ

## GRAZIANI

### *Domine, ne in furore tuo*

RL JD FL // DR EQ

### *Venite gentes*

JD RL NM ML FL // CP AH EQ

### *Ad mensam dulcissimi*

JD RL SG // CP AH

### *Justus ut palma*

JD RL MMc NM ML FL // DR AH EQ

## **ORAZIO BENEVOLI – Missa *Tu es Petrus***

Orazio Benevoli was French by birth, his father a confectioner from Lorraine who Italianised his surname Venouot on settling in Italy. Orazio was a chorister at San Luigi dei Francesi, the French church in Rome, famed for the sumptuous forces it assembled to perform polychoral music on major feast days. He was presumably taught there by multi-choir composer Vincenzo Ugolini, and became a choir maestro for the first time when only 19, later, in 1630, succeeding Allegri at another Roman church before returning as maestro to San Luigi's (1638-44). He then moved to Vienna to serve as Kapellmeister to the emperor's brother, Archduke Leopold Wilhelm, before returning to Rome where after a series of prestigious appointments, he finally became maestro of the unrivalled Cappella Giulia, the Julian Choir at St Peter's. He was the leading composer of what is now called the Colossal Baroque school but a pupil of his wrote that lifelong poverty stunted his reputation (apart from being misattributed with the composition of Biber's massive Salzburg Mass). This has continued until relatively recently with just a few recordings of his music before this new series.

The vast spaces of the new basilica of St Peter's in Rome had originally presented no difficulty to composers, since the eastern arm acted as an enclosed quire. But everything changed in 1634 with the completion of Bernini's massive bronze altar canopy (or baldachin), which stands beneath the central dome and directly above the tomb of St Peter. With the enclosing screens gone, composers had to fill a much greater area with sound. Berlioz, who lived in the Eternal City in 1831-2 as a *Prix de Rome* scholar, mused on the problem of how such a cavernous

space could be filled with sound, but thought in terms of massed choirs and huge orchestras, unaware that 17th-century composers like Benevoli had solved the problem in quite another way.

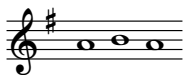
As the Roman Catholic church emerged from the troubled 16th century with the threat of near-annihilation by Protestantism behind it and the root-and-branch reforms of the Council of Trent bearing fruit in the ever-greater triumphalism of the Counter-Reformation, it was to the music of Palestrina that the composers of the greater Roman basilicas turned. Deeply conservative yet attuned to the ideals of the new baroque era, they developed the perfectly poised and ineffably Catholic classicism of the Palestrinian manner beyond anything that Palestrina himself could have conceived, bringing to it a new harmonic expressiveness, and writing for ever greater numbers of choirs. On major feast days in St Peter's these would be mounted on specially erected platforms that surrounded the high altar. Raised above floor level, these were artfully disposed to take advantage of the remarkable acoustical effect that makes tutti passages by multiple choirs of modest dimensions immeasurably more overwhelming than the inflated choruses and orchestras that Berlioz had imagined.

Sometimes a four-choir work would be performed by eight choirs, the four principal and four secondary choirs alternating and eventually coming together in great cataracts of sound that proclaimed the power and majesty of the rejuvenated Catholic Church. Sometimes the number of choirs proliferated: one Ascension Day in St Peter's a [now lost] twelve-choir Mass was performed, each choir representing one of the Apostles, and at a certain point – probably the

Offertory – a little ensemble of solo voices and instruments sounded from the internal apex of Michelangelo’s mighty dome, representing the ascending Saviour. But four-choir music was also cultivated in much smaller Roman churches. The beautiful little Carmelite church of S Maria in Montesanto of 1662 that adjoins the Piazza del Popolo was specifically designed for such music, with four small galleries overlooking the oval nave, each with its own built-in chamber organ.

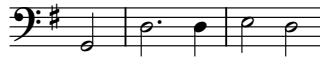
Of all Benevoli’s multi-choir settings for Mass and Vespers, none surpasses his **Missa Tu es Petrus**, based on Palestrina’s famous six-voice motet. It is music designed to overwhelm the senses, matching the disciplined splendour of the new Tridentine liturgy, the magnificent vestments of the celebrating clergy, and the vast but restrained magnificence of the finally completed St Peter’s. At the same time, there is a lightness and strong forward-moving impetus to it that reflects Palestrina’s wonderful motet.

Benevoli was particularly inspired by certain features of his model, whose opening presents the words ‘Tu es Petrus’ (‘Thou art Peter’) with the simplest of three note returning figures:



‘Petrus’ also means ‘rock’ (‘Thou art Peter and upon this rock I shall build my church’) and its motif stands static and rock-like over busier accompanying parts. **Kyrie I** starts with a simple iteration of the motet’s opening in Choir 1 but the other choirs pick up instead on Palestrina’s distinctive accompanying parts. The full four-choir texture is kept until the very end of this first Kyrie. The **Christe** is built on a rising

phrase from the motet’s ‘aedificabo’ (‘I will build’) and is for reduced upper voices, a beguiling sonic tradition in Roman 17th-century multi-choir Masses. **Kyrie II** uses the bass part of ‘Et tibi dabo’ to build each choir’s phrase, initiating a more rapid



exchange between choirs that culminates in the wonderfully haloed A major chord that Benevoli takes from just before the end of the

motet’s first half. In the motet this is further crowned with soprano roulades on ‘coelorum’ but in the Mass these are transposed to basses, just one indication of how Benevoli transformed the 16th-century ‘parody’ technique into something rather more inventive.

The **Gloria** immediately presents the full four-choir texture, which calls for all Benevoli’s contrapuntal skill as he observes the rules of compositional theory (no parallel movement of fifths and octaves between parts). He moves the harmony more slowly here, mirroring Alessandro Striggio’s technique (whose 40-voice Mass was written some 85 years earlier), treating the slow-moving chords like the supporting pillars of some vast classical edifice (or perhaps a more accurate analogy is the walking trees from Tolkien’s ‘Lord of the Rings’), winding around them rhythmically intricate and interlocking melodic lines like entwined ivy.

One of the most surprising aspects of the Tu es Petrus Mass is the way that Benevoli so often changes rhythmic gear, the comfortingly familiar flow of Palestrina’s harmony abruptly becoming twice as slow or fast. This occurs at the end of the passage ‘Gloriam tuam’ and is further decorated by a chain of slow suspensions in the bass of Choir 2. Given the lucid, moderately expressive

harmonic language that mostly prevails, such richness is akin to encountering intrusions of hot Madras curry in an otherwise mild Biryani.

There are no triple-time sections in Palestrina's motet but Benevoli constantly moves between duple and triple to provide variety, with fast exchanges between the four groups (e.g. 'Filius Patris') from which he reverts to solemn duple-time to highlight crucial text such as 'Jesu Christe' (which the clergy would need to hear clearly, in order to doff their skull-caps in the designated places). The Gloria ends with a striking motif taken from the motet's second half, 'Quodcumque ligaveris super terram' ('whatever you bind on earth').

li - ga - ve - ris su - per ter - - -  
li - ga - ve - ris su - per ter -

The close imitation between the parts portrays the idea of 'binding' (Christ gave St Peter the power to lock/unlock with his keys not only the gates of heaven but also the demonic and sinful on earth). Benevoli transforms it into a triumphant motif, and the 3-note 'rock' figure is ceremoniously chanted in turn by the 'altos' (high tenors), before a final super-slow iteration in soprano 1.

The **Credo** begins in 'stile antico' fugal writing in the Palestrinian manner and more triple-time exchanges between the four groups give way to slow duple-

time for 'Deum verum'. After this slightly unremarkable start, Benevoli begins to flex his compositional muscles at 'descendit de caelis', where slow-moving harmony is overlaid by pairs of voices that graphically illustrate the key words, flowing downwards on 'descendit' and rising back up again on 'de coelis'. There follows the most extended four-choir passage of the entire work at 'Et incarnatus est'. With 'de Spiritu Sancto' it moves to richer-sounding flatter keys (a Gabrieli trick), the harmonic pulse slowing yet further at 'Et homo factus est'.

In their multi-choir works, Benevoli and his contemporaries enjoyed writing passages (and entire settings) for several singers of a single voice type, typically to provide variety in the middle of the lengthy Credo text. At 'Et resurrexit' four sopranos rejoice, then four altos ascend to their own stratosphere with 'et ascendit in coelum', the singers eventually combining in four pairs to dance their way through the hemiola-strewn 'Et iterum venturus est' like eight circling angels. (Hemiolas are cross rhythms that double the length of each triple pulse: think 'I'd like to / be in A - / me - ri - ca').

Fast joyful peals follow on 'cum gloria', at which point Benevoli again picks up the two-part 'ligaveris' motif that he used at the end of the Gloria and plays with it for quite some time, punning on the notion that God's kingdom 'non erit finis' ('will have *no end*'). Unless Benevoli's Soprano 1 had super-sized lungs and breath control beyond even the fabled norm for 17th-century castratos, the enormously long-held note at the cadence here is surely unsingable in a single breath and is reminiscent of Mozart's jokes at the expense of the hapless hornplayer Leutgeb. On 'simul adoratur' Benevoli reworks Palestrina's setting of the words 'super

terram' which in the motet descend to the lowest 'earthbound' chord of the motet. Here it is recast with altos and tenors virtuosically ornamenting against the slow-moving descending harmony. Then comes another Leutgeb-type challenge, a break-neck setting of 'et conglorificatur', made more difficult by the way the singers are constantly treading on each other's heels, entering with the same phrase a fraction of a beat after one another.

At that passage's first run-through for the present recording, the singers – already slightly emotional after a lot of very unfamiliar notes that day – 'needed a moment'. What must it have been like to perform such a piece on little rehearsal in a building as resonant as St Peter's, where the choirs would be placed some distance apart, each on its own platform? The musicologist Florian Bassani suggests that for such repertoire rather different musical skills would have been required from those we value today, prioritising: (a) absolute singing in time, each choir rigorously following its individual time-keeper (payment receipts survive for these crucial sub-conductors) and remaining as oblivious to the other choirs as horses forced to keep their eyes on the road by blinkers; (b) an unvarying beat, with the same mathematical ratio rigorously maintained between duple and triple-time; (c) complete accuracy when counting rests. The efficiency of this approach is attested by an account from 1639 by André Maugars, a highly qualified French musician who attended such a performance in Rome. He wrote, 'These Italian musicians never rehearse, but sing all their parts at sight and [...] never make mistakes, though the music is very difficult [...] All the choirs sing to the same beat without dragging.'

The compositional *tour-de-force* of the whole Mass is the Credo's extended 'Amen', in which the 'binding' figure that rounded off the Gloria is now presented in fast-moving triple time, with interlocking rhythms so complex and dense that a modern conductor trying to bring out all the detail can feel (and look) like an angler struggling to land a particularly slippery eel. Yet the effect is quite glorious, and compositionally without parallel in western music of the time.

There are no surprises or technical *tours-de-force* in the Sanctus and Agnus Dei, which rework some of the more familiar material of Palestrina's motet that has hardly been used until now. There is no Benedictus, perhaps because some features of the old Use of the City of Rome, the sparest of all Christendom, were still observed in St Peter's. Alternatively, non-liturgical motets or instrumental music appropriate to the feast or season may routinely have been inserted or substituted in the later stages of a solemn Mass, Sanctus and Agnus Dei settings being curtailed to accommodate them.

## **BONIFAZIO GRAZIANI**

Graziani was an exact contemporary of Benevoli – and also of Carissimi, being brought up in the same town of Marino, south-east of Rome. He came to central Rome in 1646 to become maestro at the Jesuit Pontifical Roman Seminary and its church, the Gesù. His first publication (motets for 2-6 voices) coincided with the Roman jubilee of 1650 and was successful, being reprinted in Antwerp and Rome, with many copies of pieces from the collection also to be found in manuscript, notably in northern Europe.

The Gesù was designed with polychoral performance in mind, and Graziani wrote much-admired multi-choir festal settings for it which have not survived (or yet been found). The smaller-scale motets of Op.1 could be used outside the liturgy, but their editor, Lars Berglund, writes about their use in the Mass, replacing elements of the Propers on feast days while a work like 'Ad mensam dulcissimi', with textual references to a Sacred Banquet, is obviously suitable for the Forty Hours' devotion, Corpus Christi, etc.

The music is powerfully expressive, in line with the policy of the evangelising Jesuits, famed as the Attack Dogs of the Counter-Reformation: church music, they believed, should be a direct reaching-out to the laity, making immediate emotional connection through passionate reflection of the sacred text. Graziani's motets fulfil this ideal and have several sections of contrasting character that allow the singers ample scope for personal interpretation.

**Ad mensam dulcissimi** begins with a recitative-like section for one then two sopranos. Later a tenor appears who then joins in quietly ecstatic chromaticism.

**Domine, ne in furore**, for two sopranos and a bass, may have been designed for the kind of Lenten penitential gatherings so favoured by the Jesuits and Oratorians. The text conflates verses from some of the most deeply penitential psalms, cunningly assembled to allow the composer to treat each vivid poetic image at length. The final line, 'lacrimis meis stratum meum rigabo', depicts the psalmist's watering of his bed with tears, the word for watering being set differently in the two final sections – first in a virtuosic flood of semiquavers, then

with the (castrato) sopranos ravishing the senses as they rise thrillingly to the height of their compass.

**Venite gentes**, for five voices, calls the faithful to Christ, the fount of living water. Another motet for a festal Mass or Adoration of the Blessed Sacrament, no doubt, with the most graphic depiction of the overflowing fountain of life. 'Who thirsts/hungers/is cold/warm?' The answers come in highly florid passages, including one for the bass, always more of a rarity. A second invitation to hurry ('properate') is almost undermined by its sheer triple-time sensuality.

The six-voice **Justus ut palma** boasts three sopranos and will have been composed for a lavish Mass on the feast day of one of the two great Jesuit founder-saints, Ignatius Loyola and Francis Xavier. It sets the complete Gradual and Alleluia at Masses for Confessors who were not bishops, celebrating the righteous who 'shall flourish like the palm tree'. Graziani indulges to the full in gestural writing, notably at the beginning of the Alleluia Verse, 'Beatus vir qui suffert tentationem' (blessed is the man who suffers temptation). Whether the dissonance on 'suffert' was intended by Graziani is unclear, a matter of taste (then and now) and dependent on one's view of how to realise the accompanimental harmony – but there is plenty of precedent for such a clash.

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(Biographical information about Graziani from Lars Berglund's edition of Graziani Op.1 – see 'Editions')





## Performance Practice

Roman pitch at this time is thought to have been up to a tone lower than modern pitch, meaning that a notated A would sound what is to us a G. The 17th-century manuscripts of this Mass appear with very high apparent ranges but in a configuration of clefs that also imply transposition down from written pitch - like the Monteverdi 1610 Vespers' 'Lauda Jerusalem' and 'Magnificat'. (By the 18th century, the same Mass appears a minor third lower as copyists were doing the transposition down for themselves.) We have performed the work down a fourth from written pitch that fits the normal vocal layout of that time, equating to modern low sopranos, high tenors (called 'altos'), light baritones and basses. It's particularly good to hear Palestrina's motet performed not just at this pitch but with this voicing.

Payment information about extra singers and players on feast days in Rome at this time suggests no more than one or two voices to a part with instrumental doubling for the top and bottom lines of each of the four choirs. This makes sense as lowish bass parts acoustically need the reinforcement, while the implication is that castratos (on the top lines) were not particularly vocally strong. (The undoubled middle two voices are singing in their strong mid-high range and so need little help.) Doubling instruments employed were violin, cornetto, bass violin, trombone (which term can also cover dulcian) and lute. We have made choir 1 *a cappella* while inflecting each of the others with a particular colour (cornetto/trombone, violin/bass violin, recorder/dulcian) which, as we found in our Striggio Mass recording in 2011, also helps the listening ear pick out the individual choirs more easily.

For a first recording we have not experimented with the doubling of choirs that Maugars seems to have heard in Rome, partly because of the sheer expense but also because a certain clarity that one-to-a-part serves a premiere recording. (In live performances we shall be looking to recreate this fascinating practice and would gladly hear from sponsors...)

One performance practice conducting issue concerns the Credo's 'Amen'. My initial thought was to attempt to bring out the many hemiolas in this section by changing the beat as required from 2 x 3 (modern 6/8) to the hemiola's 3 x 2 (modern 3/4). I eventually abandoned the constant changes in favour of beating 2 x 3 throughout, leaving the performers to bring out the rhythmic intricacies, very mindful of a 17th century performance's need for simplicity from the central conductor (who, according to Maugars, beat time with a roll of paper).

Particular thanks to Hugh Keyte who first pointed me to Benevoli, William Lyons of The City Musick, Noel O'Regan, and to University of York Music for research leave to work on Benevoli. It's worth noting that six of the singers in this recording are its ex-students.

## 1 Giovanni Pierluigi da PALESTRINA *Tu es Petrus* a6

*Tu es Petrus, et super hanc petram  
aedificabo ecclesiam meam.  
Et portae inferi non praevalent  
adversus eam.  
Et tibi dabo claves regni caelorum.*

You are Peter and on this rock  
I will build my church.  
And the gates of hell shall not prevail against it.  
And I shall give you  
the keys to the kingdom of heaven.

*Quodcumque ligaveris super terram,  
erit ligatum et in caelis:  
et quodcumque solveris super terram,  
erit solutum et in caelis.  
Et tibi dabo  
claves regni caelorum.*

Whatever you have bound on earth,  
it shall also be bound in the heavens:  
and whatever you have freed on earth,  
it shall also be freed in the heavens.  
And I shall give you  
the keys to the kingdom of heaven.

Matthew 16: 18-19

## Orazio BENEVOLI *Missa Tu es Petrus*

### 2 *Kyrie*

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### 3 *Gloria*

*Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,*

Glory be to God in the highest.  
And on earth peace  
to men of goodwill.  
We praise You, we bless You,

*adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.*

we adore You, we glorify You.  
We give You thanks  
for Your great glory.  
Lord God, heavenly King,  
almighty God the Father.  
Only Son of the Father, Jesus Christ.  
Lord God, Lamb of God, Son of the Father,  
You take away the sins of the world,  
have mercy on us.  
you take away the sins of the world,  
receive our prayer.  
You sit at the right hand of the Father,  
have mercy on us.  
For You alone are holy,  
You alone are the Lord,  
You alone are the most High, Jesus Christ.  
With the Holy Spirit,  
in the glory of God the Father. Amen.

### 4 Bonifazio GRAZIANI *Domine, ne in furore tuo*

*Domine, ne in furore tuo arguas me,  
neque in ira tua corripas me.  
A voce gemitus mei  
adhesit os meum carni meae.  
Laboravi in gemitu meo.  
Lavabo per singulas noctes lectum meum.  
Lacrymis meis stratum meum rigabo.*

O Lord, rebuke me not in your anger,  
nor chasten me in your wrath.  
By reason of the voice of my groaning,  
my bones cleave to my skin.  
I am weary with my groaning.  
Every night I shall wash my bed.  
I shall water my couch with my tears.

## BENEVOLI *Missa Tu es Petrus*

### 5 *Credo*

*Credo in unum Deum  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium, et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.  
Qui, propter nos homines,  
et propter nostram salutem,  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine, et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato;  
passus et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas;  
et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos,*

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible:  
and in one Lord Jesus Christ,  
the only-begotten Son of God,  
begotten of his Father before all worlds,  
God of God, light of light,  
true God of true God,  
begotten, not made,  
being of one substance with the Father,  
by whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven,  
and was incarnate by the Holy Ghost  
of the Virgin Mary, and was made man,  
And was crucified also for us  
under Pontius Pilate.  
He suffered death and was buried.  
And the third day He rose again  
according to the scriptures,  
and ascended into heaven,  
and sitteth on the right hand of the Father.  
And He shall come again with glory  
to judge both the quick and the dead;

*cuius regni non erit finis.  
Et in Spiritum Sanctum  
Dominum, et vivificantem,  
qui ex Patre Filioque procedit;  
qui cum Patre et Filio simul  
adoratur et conglorificatur;  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.*

whose kingdom will not end.  
And I believe in the Holy Ghost,  
the Lord and giver of life,  
Who proceeds from the Father and the Son;  
Who with the Father and the Son together  
is worshipped and glorified;  
Who spake by the Prophets.  
And I believe in one holy, catholic  
and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead,  
And the life of the world to come. Amen.

### 6 *GRAZIANI Venite gentes*

*Venite gentes, properate omnes.  
Si quis sitit,  
ecce fons aque vivae.  
Si quis esurit,  
ecce panis vitae, panis angelorum.  
Si quis friget,  
ecce ignis, qui semper ardet  
et nunquam extinguitur.  
Si quis estuat,  
ecce sponsus animarum,  
ubi cubat in meridie iuxta rivulos aquarum.  
Ecce Deus noster nobiscum est,  
Deus noster et omnia.*

Come, O people, hasten all.  
If anyone is thirsty,  
see the source of living water.  
If anyone is hungry,  
see the bread of life, the bread of angels.  
If anyone is cold,  
see the fire that always glows  
and is never extinguished.  
If anyone is warm,  
see the bridegroom of our souls,  
where he rests at noon by streams of water.  
See our God is with us,  
our God and our everything.

## BENEVOLI Missa Tu es Petrus

### 7 Sanctus

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of Your glory:  
Hosanna in the highest.

## BENEVOLI Missa Tu es Petrus

### 8 Agnus Dei

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

O Lamb of God,  
that takes away the sins of the world,  
have mercy on us.

### 9 GRAZIANI Ad mensam dulcissimi

*Ad mensam dulcissimi convivii tui,  
pie Domine Jesu Christe,  
ego peccator  
de propriis meritis nihil praesumens,  
sed in tua confidens misericordia,  
accedere contremisco.  
Corpus enim et cor habeo  
multis criminibus maculatum.*

The table of your sweetest banquet,  
pious Lord Jesus Christ,  
I, sinner,  
daring nothing by my own merits,  
but confident of your mercy,  
fear to approach.  
For my body and my heart  
are stained by many sins.

*O pia deitas, o tremenda majestas,  
ego miser, inter angustias depraehensus,  
ad te fontem misericordiae recurro.*

*Parce ergo mihi, Domine,  
quis es Salvator meus,  
et miserere peccatrici animae meae.  
Solve vincula ejus.  
Sana vulnera.*

*O pretiosum et admirandum  
convivium salutiferum  
et omni suavitate repletum!  
Nullum enim convivium est isto salubrius,  
in quo non carnes vitulorum,  
sed nobis Christus sumendus  
proponitur versus Deus.*

*Panis angelicus fit panis hominum.  
O res mirabilis:  
manducat Dominum  
pauper servus et humilis.*

*Accedite ergo omnes ad manducandum illud.  
Properate, festinate, currite.  
Quia dulce et suave est,  
super mel et favum.*

O holy godhead, O tremendous majesty,  
I, wretched, caught in distress,  
take recourse to you, source of mercy.

So spare me, Lord,  
who are my saviour,  
and have mercy on my sinful soul.  
Unbind its chains.  
Heal its wounds.

O precious and wonderful banquet,  
salvation-bringing  
and full of all sweetness!  
For no banquet is more wholesome than this,  
in which is offered not the meat of calves,  
but Christ, true God,  
to be consumed by us.

Angelic bread becomes bread for men.  
Oh, what wonder:  
the lowly and humble servant  
banquets on his Lord.

Come, therefore, everyone to this banquet.  
Hurry, be speedy and quick!  
For it is sweet and pleasant,  
more than honey and honeycomb.

## 10 GRAZIANI *Justus ut palma*

*Justus ut palma florebit,  
sicut cedrus libani multiplicabitur  
in domo Domini,  
ad annuntiandum mane  
misericordiam tuam,  
et veritatem tuam per noctem.  
Alleluia.*

*Beatus vir, qui suffert tentationem,  
quoniam cum probatus fuerit,  
accipiet coronam vitae.*

The righteous shall flourish like the palm tree,  
he shall grow in the house of the Lord  
like a cedar in Lebanon,  
in order to announce your mercy  
in the mornings,  
and your truth in the nights.  
Hallelujah.

Happy is the man that suffers temptation,  
for when he is tried  
he shall receive the crown of life.

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Short films about the recording at [www.ifagiolini.com/recordings](http://www.ifagiolini.com/recordings)

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## Robert Hollingworth

Robert founded I Fagiolini in 1986 to share his love of vocal ensemble music. He has spent much of his life since thinking about how audiences receive music instead of just how performers want to deliver it. Aside from his award-winning work with I Fagiolini, he is a conductor, broadcaster, educator, editor and festival director. Robert is musical director of Shobana Jeyasingh Dance's Monteverdi / Roustom production *Clorinda Agonistes*, with tenor Ed Lyon. He has conducted orchestras including the English Concert, Academy of Ancient Music, BBC Concert Orchestra, Irish Baroque Orchestra and directed some of the world's finest chamber choirs including Accentus, NDR Chor, RIAS Kammerchor (Berlin), Netherlands Chamber Choir, National Chamber Choir of Ireland, BBC Singers, Danish National Vocal Ensemble and Capella Cracoviensis. Robert is Artistic Director for Stour Music Festival and Reader in Music at the University of York where he directs two choirs and the UK's only MA in Solo-Voice Ensemble Singing. He has written and presented programmes on BBC Radio 3 and more recently created over 30 episodes of the YouTube choral series *SingTheScore* as well as founding and co-presenting the UK's top choral podcast, *Choral Chihuahua*, with Eamonn Dougan and Nicholas Mulroy, now in its sixth season.



Photograph: © Riccardo-Cavallari

[www.percius.co.uk/roberthollingworth](http://www.percius.co.uk/roberthollingworth)

## I Fagiolini

I Fagiolini's innovative work is now as much online as it is live, including world premiere recordings, collaborative cross-art projects, education and short (multi award-winning) music videos with Polyphonic Films.

Signature projects include the fully immersive *The Full Monteverdi* and *Betrayal* (dir. John La Bouchardière); *Tallis in Wonderland* (with live and recorded voice); *Simunye*, the South African collaboration; *How Like An Angel* with Australian contemporary circus company CIRCA for the 2012 Cultural Olympiad, also at Perth International Arts Festival, Lincoln Center, New York and in cathedrals across Europe. In recent years the group's French 20th-century *Amuse-Bouche* included the first recording of Jean Francaix's 12-voice *Ode a la Gastronomie* (also a film). Sacred and secular programmes for Monteverdi's 450th included *L'Orfeo* (dir. Tom Guthrie) with masks and puppets; and *Leonardo – Shaping The Invisible*, with Professor Martin Kemp and projections of Leonardo's art and designs.

I Fagiolini has created a host of new programmes for The VOCES8 Foundation's LIVE From London festivals: *Re-Wilding The Waste Land* with Tamsin Greig; *Long, long ago* – an alchemic mix of Charpentier, Howells & Dylan Thomas; and *Angels & Demons* which also features Rachel Podger and Brecon Baroque in Bach, Monteverdi and a high-energy Neapolitan 17th-century pantomime (currently touring). Also online, the group's YouTube series, *SingTheScore*, combines serious analysis with off-the-wall humour. Director Robert Hollingworth's podcast series

*Choral Chihuahua* highlights issues and sector personalities and is now in its sixth season (with Nicholas Mulroy and Eamonn Dougan). The group is an Associate Ensemble at the University of York.

[www.ifagiolini.com](http://www.ifagiolini.com)

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## The City Musick

The City Musick was formed by William Lyons to explore the diverse repertoire of civic and court wind bands in early modern Europe and is now firmly established as the premier renaissance wind band in the UK.

The ensemble has toured in the USA and in mainland Europe, and throughout the UK, at the Proms and other major festivals. The association with I Fagiolini has been a long one, most notably on the recording of Striggio's Mass in 40 Parts, originally released in 2011 (and recently re-released on CORO). Their recording of music of the London Waits, 'The Topping Tooters of the Town' received unanimous critical praise.

The City Musick is committed to placing instruments in their proper historical context, accurately blending reeds, brass, and other woodwinds in instrumental music and in combination with voices.

[www.tcmusick.com](http://www.tcmusick.com)

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### TRACK sponsorship

<b>Palestrina: Tu es Petrus</b>	C. & J. Wyld
<b>Benevoli: Kyrie</b>	M. Taylor
<b>Benevoli: Gloria</b>	B. Rosewell
<b>Graziani: Domine, ne in furore tuo</b>	S. Caine / E. McAdam
<b>Benevoli: Credo</b>	H. & R. Rosenbaum
<b>Graziani: Venite gentes</b>	J. Buekett & S. Collings
<b>Benevoli: Sanctus</b>	P. Sackin
<b>Benevoli: Agnus Dei</b>	S. Reseghetti
<b>Graziani: Ad mensam dulcissimi</b>	Anonymous
<b>Graziani: Justus ut palma</b>	Giorgio Torelli, in memoriam

### PERFORMER sponsorship

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